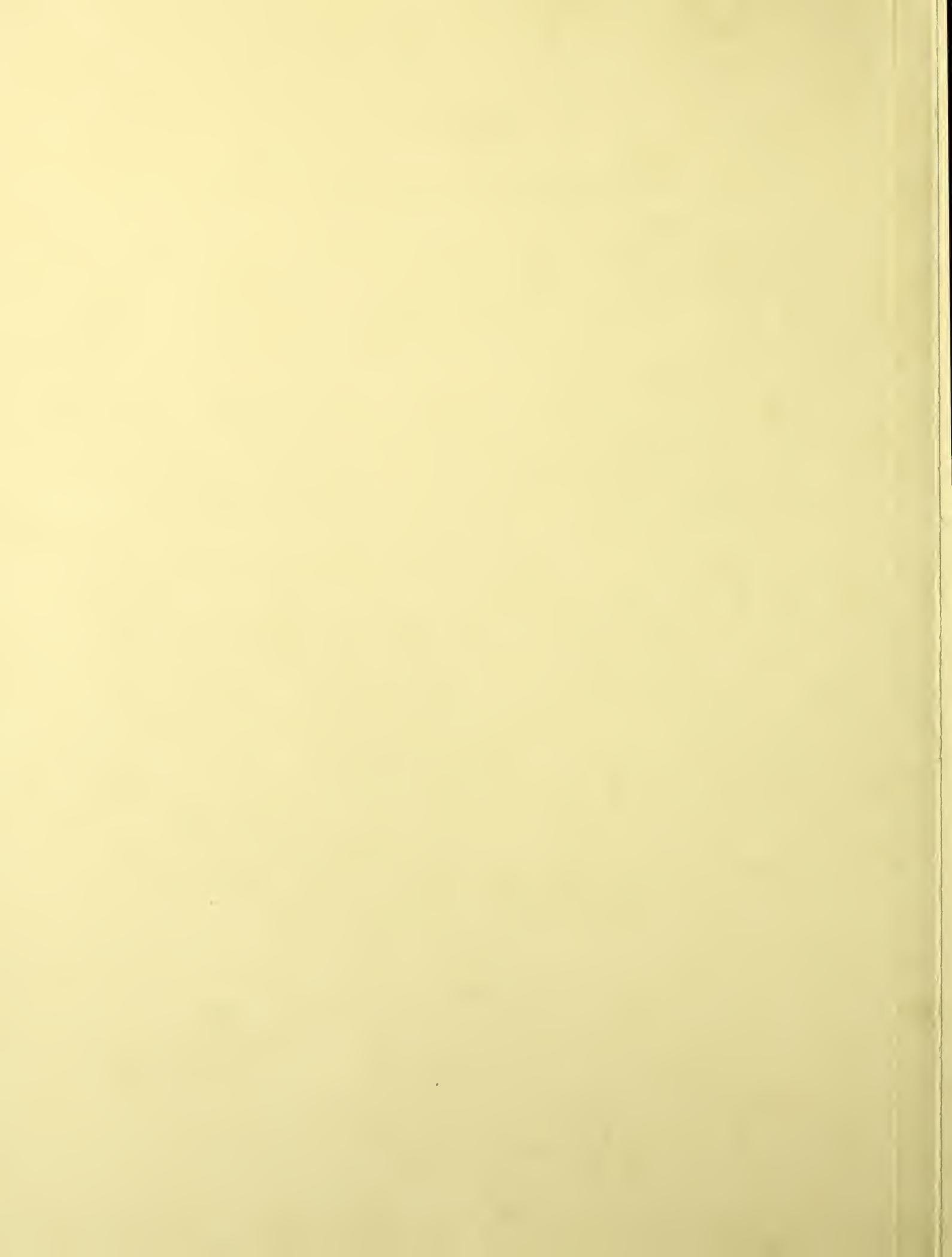


Corinaldo

Drawer 11a

Artistic C

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Artists of
Abraham Lincoln
portraits

Dean Cornwell

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

PROCLAMING THANKSGIVING -- CROMWELL

The name of Lincoln is seldom associated with the annual Thanksgiving celebration as it is now observed by proclamation of the president, but he was in reality, the author of the nation wide holiday. Up to the year 1863, the festival was observed at different periods of the year by several of the states but it was not until Lincoln set apart Thursday, November 26, 1863 as a National Thanksgiving Day that the precedent of observing it annually was established.

Dean Cromwell, in his painting "Proclaiming Thanksgiving," has visualized Lincoln after he has just affixed his signature to the famous instrument.

DEAN CORNWELL

b 3/5/1892 Louisville Ky
d 12/4/1960 NYC

PINTED 1937-38
Copied 1961

"Lincoln Proclaiming Thanksgiving"

"The Signing of the First Annual
Thanksgiving Proclamation 1863"

"Proclaiming Thanksgiving"

Take your pick -

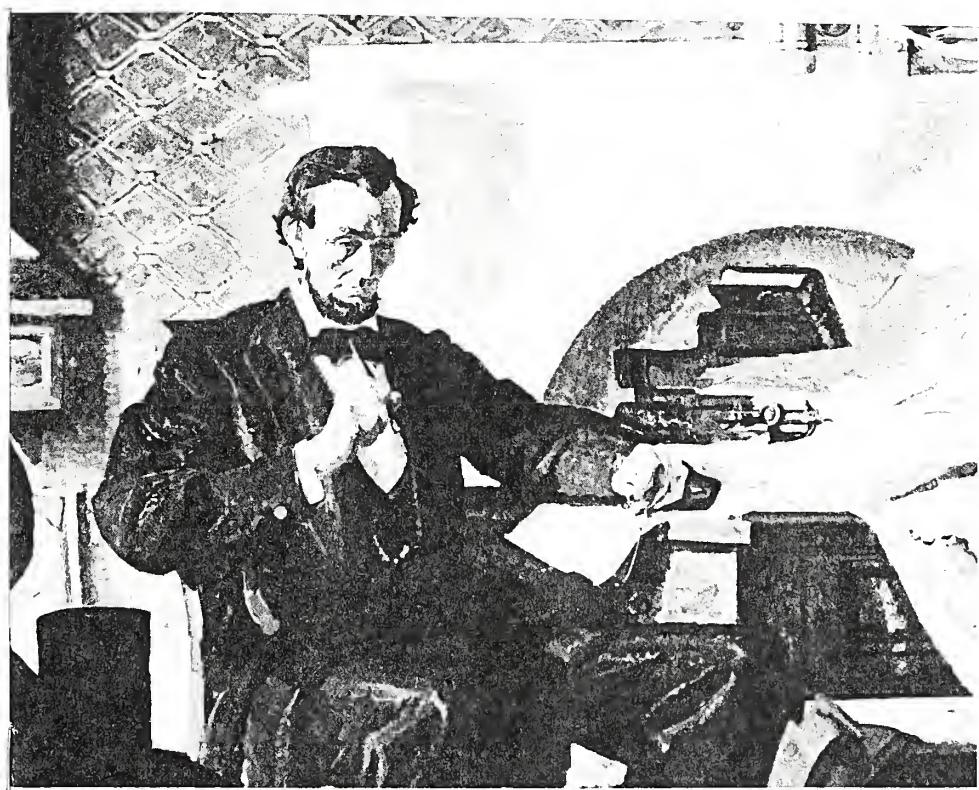
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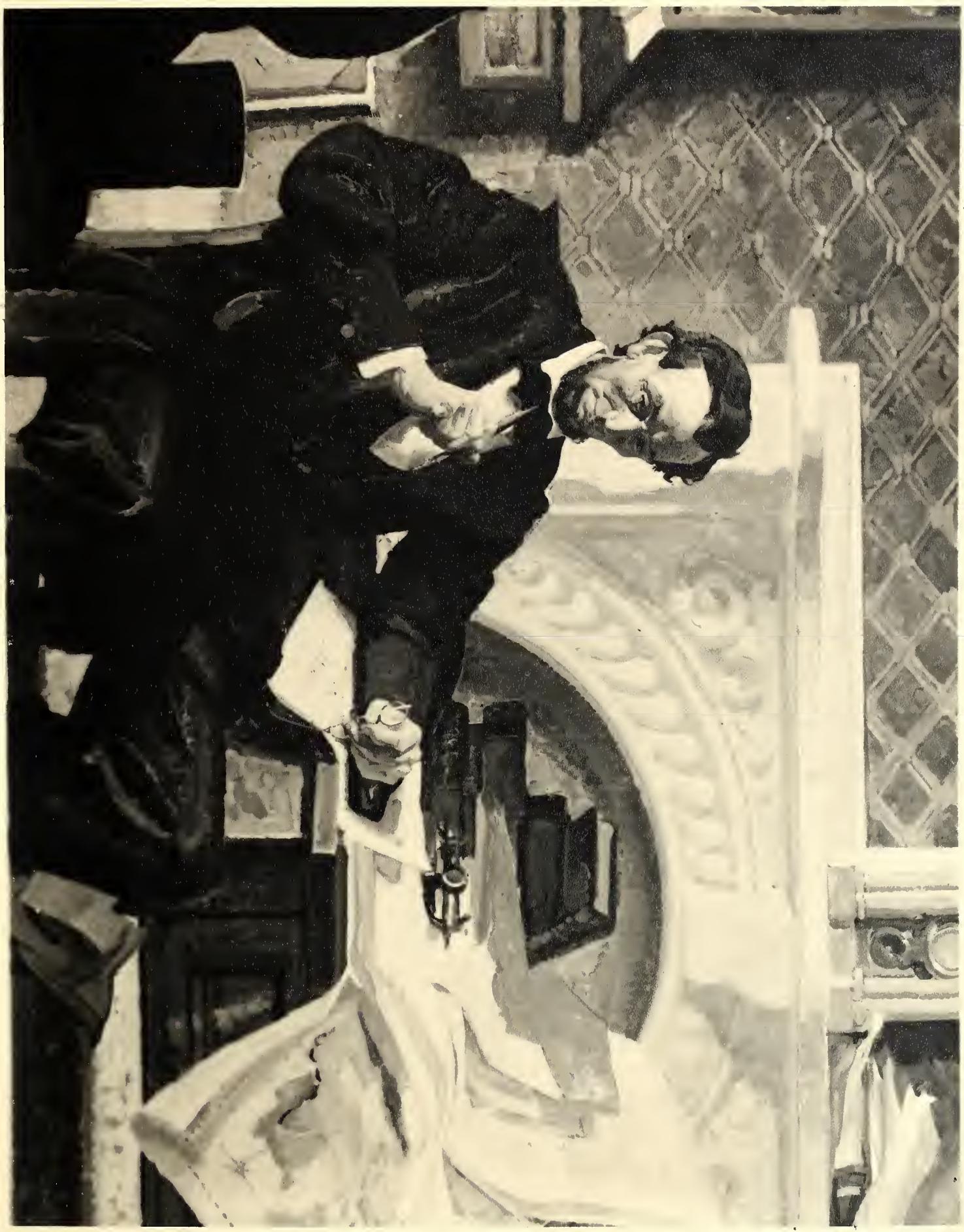
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<http://archive.org/details/artistsclinc>

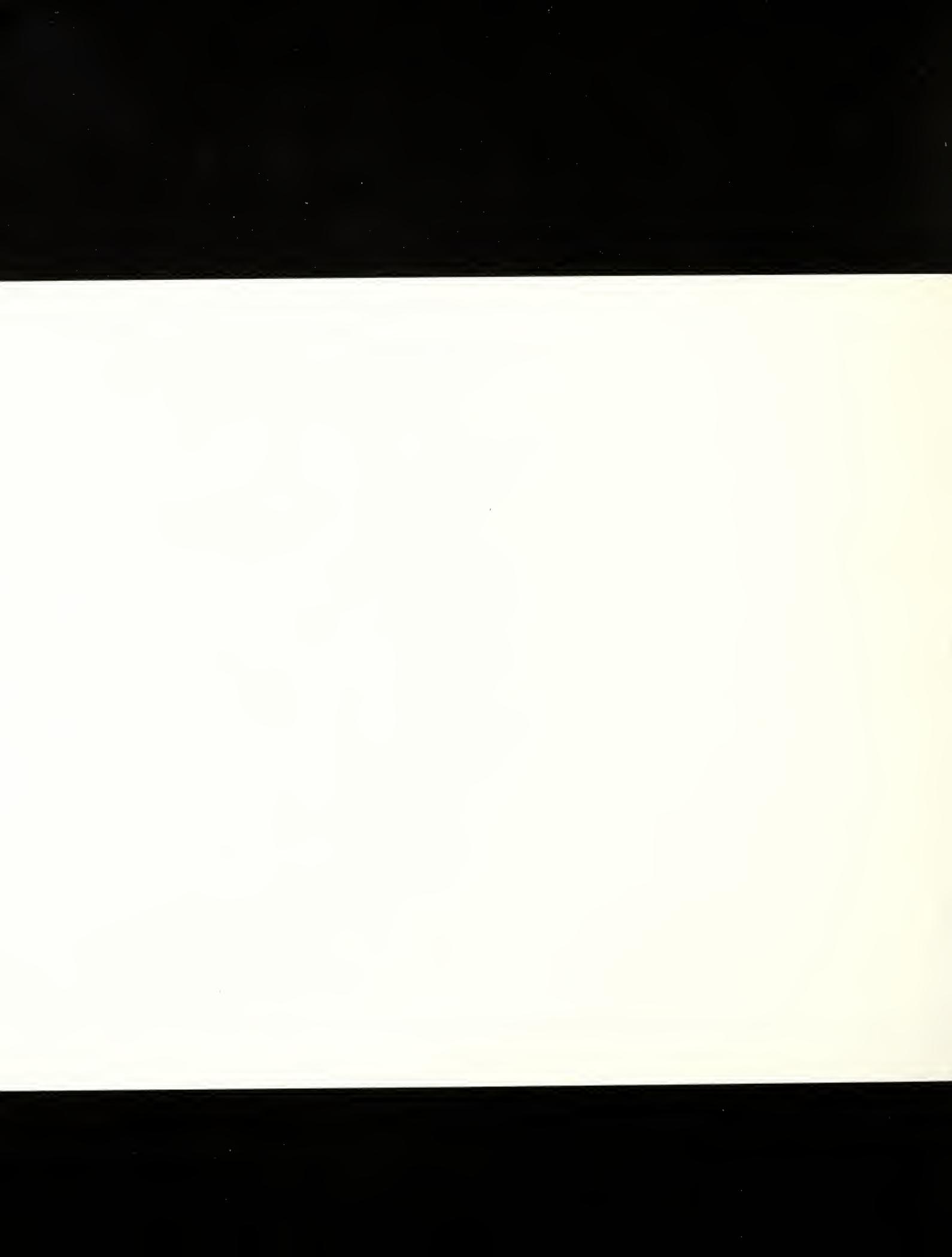
Dean Cornwell (1892-1960)
“Proclaiming Thanksgiving”
Oil on canvas
1937











May 19, 1937

Mr. J. F. Hunt
Maxon, Inc.
919 N. Michigan Ave.
Chicago, Illinois

Dear Jack:

I told you Monday, the various situations which we had discussed for Cornwall to work on. I am restating these in a letter so you can have it for your files. The suggested pictures have been:

1. Lincoln speaking before the Senate.
2. Lincoln's First Inaugural address with Douglas holding his hat.
3. Lincoln and Mrs. Lincoln at a reception.
4. The Lincoln family at Thanksgiving Dinner.
5. Lincoln making the proclamation at Thanksgiving.

As far as this last one is concerned, here is the brief story about it. While there had been Thanksgiving celebrations at odd times and periods to recognize the landing of the Pilgrims in 1620, nevertheless it was not until 1863 - in Lincoln's first administration - that Thanksgiving as the last Thursday in November became a national holiday.

If you think of anything else that would make a possible subject for this, let me know.

Yours very truly,

Advertising Manager

F. L. Fisher/EC

二月廿四日
晴
天氣晴朗，風和日暖，萬物復生。春光明媚，草木繁茂。山間鳥語聲聲，林中花香四溢。湖面波光粼粼，魚翔淺底。農家忙于耕種，牧童悠然放牧。遠處山巒連綿，近處村落隱約。此景美不勝收，令人心曠神怡。

二月廿五日
晴

二月廿六日
晴

LINCOLN NATIONAL
PUBLICITY DEPARTMENT

Referred to _____

REC'D JUN 30 1937

Answered _____

LIFE INSURANCE CO.

MAXON Inc.
Advertising

919 N. MICHIGAN AVENUE CHICAGO

June 29, 1937.

Mr. Fred L. Fisher,
The Lincoln National Life
Insurance Company,
Fort Wayne, Indiana.

Dear Fred:

Please pardon the delay in answering your letters. Prior to receiving the one about Cornwell, I had already written him. On Monday of this week I received an answer which I am attaching to this letter. When you are through perusing it, I would appreciate it if you would put it in the mail for me.

Cornwell is like all topnotchers of art. They seem to think the thing should go just like the hands of a clock, and it does require a great deal of patience with them. However, in this particular case I am rather inclined to be somewhat sympathetic with his attitude. I have just written him as per copy attached in an effort to smooth his slightly ruffled feathers.

In the present situation it appears that a personal visit with him would certainly be adviseable in order to get the best painting from him. While I have told Cornwell in my letter that I may be in New York shortly after the first of July, I am not certain that I will be there. Now, if you were going to the Atlantic City Convention instead of the Colorado Springs Convention, it would be nice, wouldn't it? Have you any ideas? Do you think this should be done? If you do, I will see if I can arrange to make the trip.

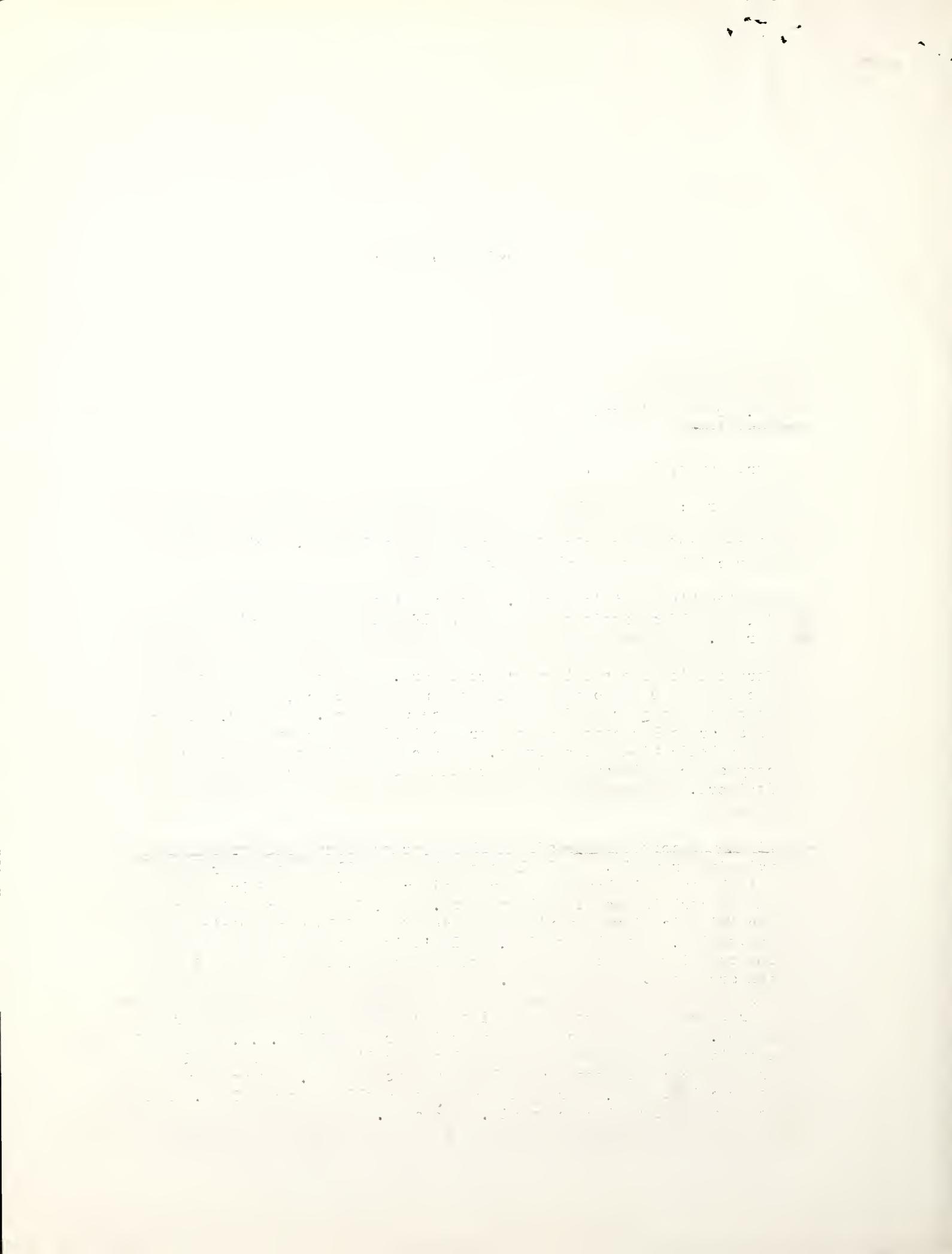
I presume you have received all of the quotations on the poster by now. Following receipt of your letter I called O.A.I. and asked them to check immediately with all of the lithographers who figured on the sketch and see that all quotations were in. If you have not received them, there must have been a slip up some place. Let me know and I will check again. Regards.

J.F.Hunt/1

DETROIT NEW YORK

Cordially yours,

CHICAGO CLEVELAND



June 29, 1937.

Mr. Dean Cornwell,
Gainsborough Studios,
222 Central Park South,
New York City

Dear Mr. Cornwell:

Your letter of the 24th was received yesterday. I can see how you might be somewhat confused in view of our previous correspondence. Certainly the waters have become somewhat muddy, but I believe it will not be a very difficult trick to clarify them again.

I most certainly check with your thinking expressed in your second paragraph. I believe with you that we will not only not produce a good insurance picture but we will most certainly miss out on an opportunity of doing something that will live if we do not present to the public a conception of the fundamental strength which was inherent in Lincoln. Your expose of the "Inaugural Ball" theme is good. It had not struck us just this way, but I think you are absolutely right. The same goes for the pony incident. While the picture of Douglas holding Lincoln's hat does not fall into this category, it seems to me that it requires copy. I believe you could do something very fine with it in magazines, but I doubt whether you could get over the proper message to the public on posters.

Of all the subjects suggested so far I really believe the Thanksgiving Proclamation offers the best opportunity. However, if you have in mind, as a result of your study of Lincoln, anything which you would prefer to do, please let us know what it is. In our efforts so far we have consistently favored the choice of the artist if the subject fitted into our plans. I haven't the least doubt that you could make a grand thing out of the Thanksgiving theme. Unless you have in mind a subject which offers more possibilities than this, we would greatly appreciate it if you would produce a typical Cornwell using this subject. I would like extremely to talk the matter over with you personally in New York. I rather feel that we are placing a burden on our artists when we conduct all of our negotiations through the mail. Aside from planning the Lincoln picture, a trip to New York simply to meet you would, in my opinion, be extremely worth while and interesting. I have been so tied up all of this year that it has been practically impossible to get out of town. There is a possibility, however, that I may be able to get away after the first of July. I am rather confident



Page Two.
Mr. Cornwell

6/29/37

that Lincoln will want a second Cornwell for 1938 and we might get in some preliminary conversation about this one also if it is possible for me to get to New York.

In your letter you do not express yourself regarding the Thanksgiving theme. If this subject is appealing to you, would you be good enough to make some sort of a rough giving expression as to how you might tackle it? It need not be even as finished as the sketches you originally sent me, nor does it have to be in color.

While I rather feel that perhaps our negotiations so far have tested your patience abit, I still hope you will maintain your original interest. I am sure this offer ~~is~~ is an opportunity to do something that will be a major contribution to Lincolniana, a picture that will really live.

With my kindest personal regards, I am

Cordially yours,

M A X O N, Inc.

J.F.Hunt/l



July 1, 1937

Mr. J. F. Hunt
Maxon, Inc.
919 N. Michigan Ave.
Chicago, Illinois

Dear Jack:

I am returning enclosed, Dean Cornwell's letter. I agree with what he says and with what you say that until we hit upon the Thanksgiving Proclamation idea, our thinking was very, very hazy on what the Cornwell subject should be.

However, I think that since this Thanksgiving Proclamation plan has been accepted, Cornwell should have little difficulty in turning out an acceptable picture.

As he says, it would be a good idea if some one could visit him and give him more first-hand information on what the picture is to be. If your contemplated trip east with your family pans out, it would certainly be a splendid time to see him and get him definitely settled on what he is going to do.

The feeling here at the Home Office on the picture is now running in an even track. That is, everyone is sold on the Thanksgiving idea.

From the tone of Cornwell's letter, it appears that everyone would be better off and less difficulty would be encountered if you did see him in New York.

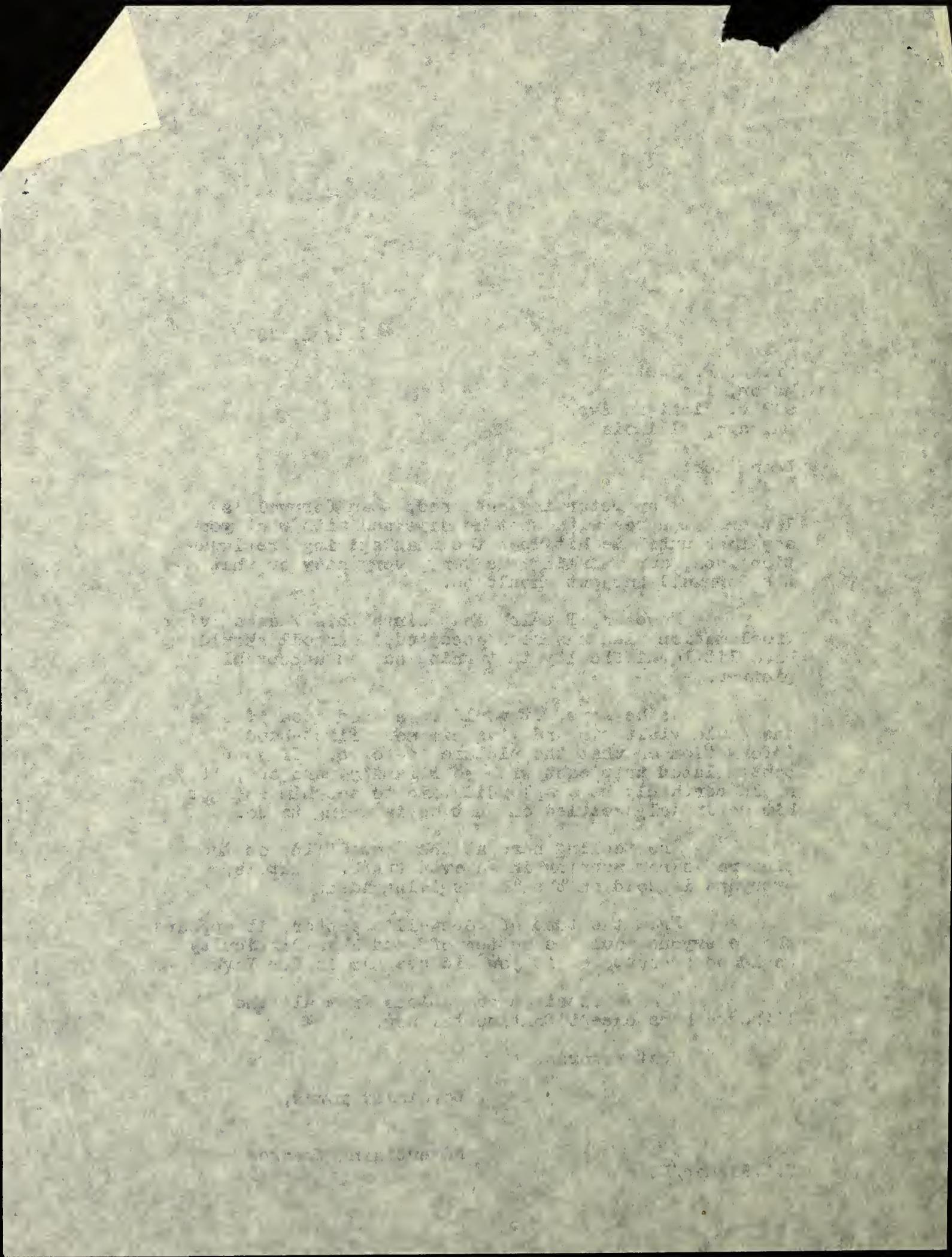
I have received quotations from all the lithographers except Continental now.

Best regards.

Cordially yours,

Advertising Manager

F.L.Fisher/EC



August 4, 1937

Mr. W. D. Laurie
Maxon, Inc.
2761 E. Jefferson Ave.
Detroit, Michigan

Dear Bill:

The final results of the conference of the painting to be made for us by Dean Cornwell are as follows. The picture is to be merely a picture of Lincoln seated at a desk in his office, pen in hand. He has, theoretically, just signed the Thanksgiving Proclamation, a portion of which shows over the desk. He is not to be looking at the paper, but out the window in which sunlight streams. Outside the window, autumn foliage is to be shown to fix the time of the year.

There is to be no printing nor caption on the picture of any kind.

The reason for this change over what we discussed is that when Dr. Warren investigated the situation carefully, he found that Lincoln did not appear before the Senate to make this Proclamation, but merely took care of it in his office. This of course relieved the situation greatly inasmuch as in a picture of this kind there would be no confusion as to whether this picture portrayed the Emancipation Proclamation or the first official Thanksgiving Proclamation.

Photographs of the interior of Lincoln's office in the White House have been sent to Jack in New York, and he will see Cornwell while there and explain the situation to him.

This sort of a picture gives the artist a much freer hand and will, I am sure, result in a much more attractive finished piece of art.

Best regards.

Cordially yours,

Advertising Manager

F.L.Fisher/EC

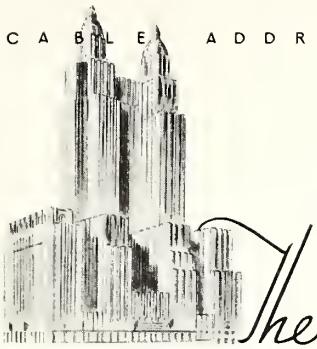
1891. 8. 22. 3

Exhibit 3. A. An analysis of the evidence in the case of
State v. W. C. Lammie, et al., No. 102, Court of
Appeals of Iowa, showing that the evidence
was obtained in violation of constitutional
rights of due process of law and of the
right to a trial by jury. The court of appeals
affirmed the conviction, holding that the
evidence was admissible under the rule of the
Supreme Court of the United States, that
any evidence which tends to establish the
guilt of the accused, even though it is
obtained in violation of constitutional rights,
is admissible if it is otherwise competent.

See, with some exceptions, the opinion of the
Court of Appeals in the case of State v. Lammie,
et al., 102 Iowa, 560, 190 N.W. 1000, 1001.
The court held that the evidence was admissible
under the rule of the Supreme Court of the
United States, that evidence obtained in
violation of constitutional rights is admissible
if it is otherwise competent. See also, 102 Iowa,
560, 190 N.W. 1000, 1001, note, and see also, 102 Iowa,
560, 190 N.W. 1000, 1001, note.

The following cases, etc., are to be found in
the Iowa Reports, which show that such evidence
is admissible under the rule of the Supreme Court of
the United States:

1. State v. Johnson, 102 Iowa, 560, 190 N.W. 1000, 1001.
2. State v. Johnson, 102 Iowa, 560, 190 N.W. 1000, 1001, note.



The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK

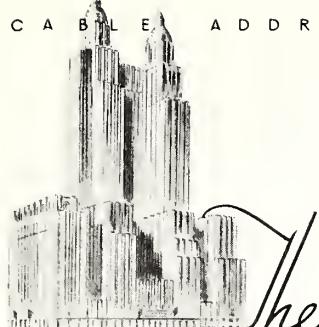
Aug 18, 1937

Dear Fred.

Back in N.Y. today - just concluded my second trip to the Gainsborough studios where Cornwell holds forth. I had told him when I left that I would be back to pick up a rough. Good thing I did, for to make sure, I phoned him from Sudbury main on Monday. He hadn't started but promised to have it ready today. He had three waiting for me. He apparently works fast when he finally starts.

In order to save time I am mailing them to you under separate cover. They are extremely rough of course but I believe they will serve to crystallize to various ideas which have been discussed about position, background etc. Cornwell is rather definitely set against showing foliage outside a window. Says it isn't done in the best art circles - "You either have an inside picture or an outside one". He would rather get the autumn colors





The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES // 49TH AND 50TH STREETS, NEW YORK

inside the room as it appears on the Standing Lincoln. You can of course apply this color scheme to any one of the three pictures - and it would seem to work in well with wall paper and carpets used in those days.

We had some conversation about whether Lincoln should have his glasses on or not. He probably wore them when he signed the Proclamation. We both felt however that more expression could be registered without them. It might be a good touch to have them in his left hand if the subject were chosen, showing Lincoln seated just after he apparently had written his signature. He could have the pen still in his right hand. The situation would be quite natural.

Lincoln does not look like the so much in this rough, but I am confident that Parry will produce a worthy addition to our collection.





The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES // 49TH AND 50TH STREETS, NEW YORK

If you are satisfied with any one of the three send it back to Cornewell at once with your remittance although he doesn't expect to get them back until next week. I also advise him of the exact size & the canvas. He apparently has misplaced my letter in which I gave it to him. I cannot tell him exactly from memory but I thought it was 50 x 45.

I prefer either of the seated figures to the standing one. The one where he is actually signing offers action and the other a grand chance at facial expression.

Tell Cornewell whether the title should be in the picture. I'm inclined to think so. — Something like "The First Thanksgiving Proclamation" or "George Washington Signing His Thanksgiving Proclamation"

Cornewell has promised delivery by the 15th — oh quite confidently. If you have any questions to ask hold them up until I see you. I will be coming thru Fort Wayne on the 23rd — Sunday. Regards — Jack



LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor.
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana.

Number 449

FORT WAYNE, INDIANA

November 15, 1937

PROCLAIMING THANKSGIVING

With these words, Abraham Lincoln, on October 3, 1863, proclaimed the first national annual Thanksgiving Day as it is now observed: "I do, therefore invite my fellow-citizens . . . to set apart and observe the last Thursday of November next as a day of Thanksgiving and Praise to our beneficent Father, who dwelleth in the Heavens."

In his preliminary words to the above proclamation paragraph, Lincoln wrote, "It has seemed to me fit and proper" to do this. Just a few weeks later in referring to the dedication of the Gettysburg battlefield, he said, "It is altogether fitting and proper, that we do this." Evidently Lincoln borrowed from the Thanksgiving Proclamation, an expression for his Gettysburg Address which was delivered just one week before Thanksgiving Day, 1863.

It is appropriate, indeed, that the series of human interest studies of Lincoln by leading American painters, sponsored by the Lincoln National Life Insurance Company, should include in its November program, a painting of Lincoln signing the first annual national Thanksgiving Proclamation. The work is by Dean Cornwell and reveals Lincoln in deep meditation just as he finished signing the famous instrument.

The idea of Thanksgiving has so long been associated with the Pilgrim Fathers that the significance of Lincoln's contribution to the observance of the day has largely been lost. It is hoped that the painting by Cornwell, which will be widely reproduced, will help give proper emphasis to Lincoln's efforts toward making Thanksgiving, not only a national, but an annual festival as well.

It has been argued that Washington, the father and originator of so many worthy American institutions, might also be considered the originator of Thanksgiving Day, in fact, a very beautiful folder has been published to advance this idea. That Washington did contribute directly, but possibly to a greater extent more indirectly, to the day as it is now observed, must be admitted.

On October 3, 1789, at the request of Congress, Washington set apart Thursday, November 26, as a day of "Public Thanksgiving and Prayer, to be observed by acknowledging with grateful hearts the many signal favors of Almighty God, especially by affording them an

opportunity to establish a form of government for their safety and happiness."

Lincoln, from childhood a devoted follower of Washington, evidently turned to the Thanksgiving Proclamation of 1789, for inspiration and guidance when a task of proclaiming a Thanksgiving Day evolved upon him. It must have been more than a coincidence that he issued the proclamation on the same day of the month as Washington had issued his, October 3; and set apart to be observed the same day of the month, Thursday, November 26.

This Thanksgiving Day of Washington's had no annual significance and was not especially connected with harvests, but was pointing back through all the political history of the people with special attention called to the final consummation of national idealism in the framing of the Constitution. Presidents following Washington, with possibly one exception, saw no precedent in his Thanksgiving Proclamation.

Thanksgiving Day as defined by the following recognized authorities clearly imply that the day, as we now observe it on the last Thursday of November each year, was first proclaimed by Abraham Lincoln.

"Thanksgiving Day in the United States, an annual festival of thanksgiving for the mercies of the closing year. The day is fixed by proclamation of the President and the governors of States . . . Since 1863, the Presidents have always issued proclamations appointing the last Thursday in November as Thanksgiving Day."—*The Americana*.

"In the United States, the fourth Thursday in November is usually set apart for Thanksgiving by proclamation of the President and governors of the various states . . . President Lincoln appointed the fourth Thursday of November, 1864, and since that time each President has followed his example."—*Encyclopedia Britannica*.

"Thanksgiving Day. In the United States, a day (usually the last Thursday of November) now generally appointed or recommended annually by the Federal and State executives as a legal holiday to be set apart for Thanksgiving and praise to God for the mercies of the year past."—*Webster's Dictionary*.



"Proclaiming Thanksgiving"—Dean Cornwell

necessary for a 60-foot right-of-way.

L. N. L. to Exhibit Lincoln Painting

"Lincoln in the White House," an oil painting created for and owned by the Lincoln National Life Insurance company, has been selected for showing in the seventeenth annual art directors exhibit of advertising art.

This portrait, used by the company in its national advertising program last year, is the work of Dean Cornwell, nationally famous artist. It shows Lincoln seated at his desk in the White House, signing the first annual Thanksgiving proclamation.

From "Who's Who in America"

Ad. Dept.
Bur. of Public
Information

DEAN CORNWELL

Mural Painter and illustrator, born in Louisville, Kentucky on March 5, 1892. He is the son of Charles L. and Margaret (Dean) Cornwell.

Education: Art Institute, Chicago; pupil of Harvey Dunn and Charles S. Chapman A.N.A.

Married: Mildred Kirkham, September 4, 1918.

Children: Kirkham and Patricia

Exhibited: National Academy of Design, Art Center of New York City, Pratt Institute, Pennsylvania Academy of Fine Arts, Wilmington Society of Fine Arts, Art Institute of Chicago, Royal Academy in London, etc.

Awarded: 1st prize for illustrations, Wilmington Society of Fine Arts in 1919 and 1921, and Art Institute of Chicago in 1922.

Member of: Society of Illustrators (president 1922-25)
Authors' League of America, Art Center of New York, Architectural League of New York, Mural Painters Society, Painters and Sculptors Galleries of New York.

Clubs: Players, Dutch Treat, Salmagundi (New York)
London Sketch (honorary), Chelsea Arts (London)

Rithm scaffold given to John Hunt ✓
3-3-36
W



From: "Facts and Fads" by Willis Birchman.

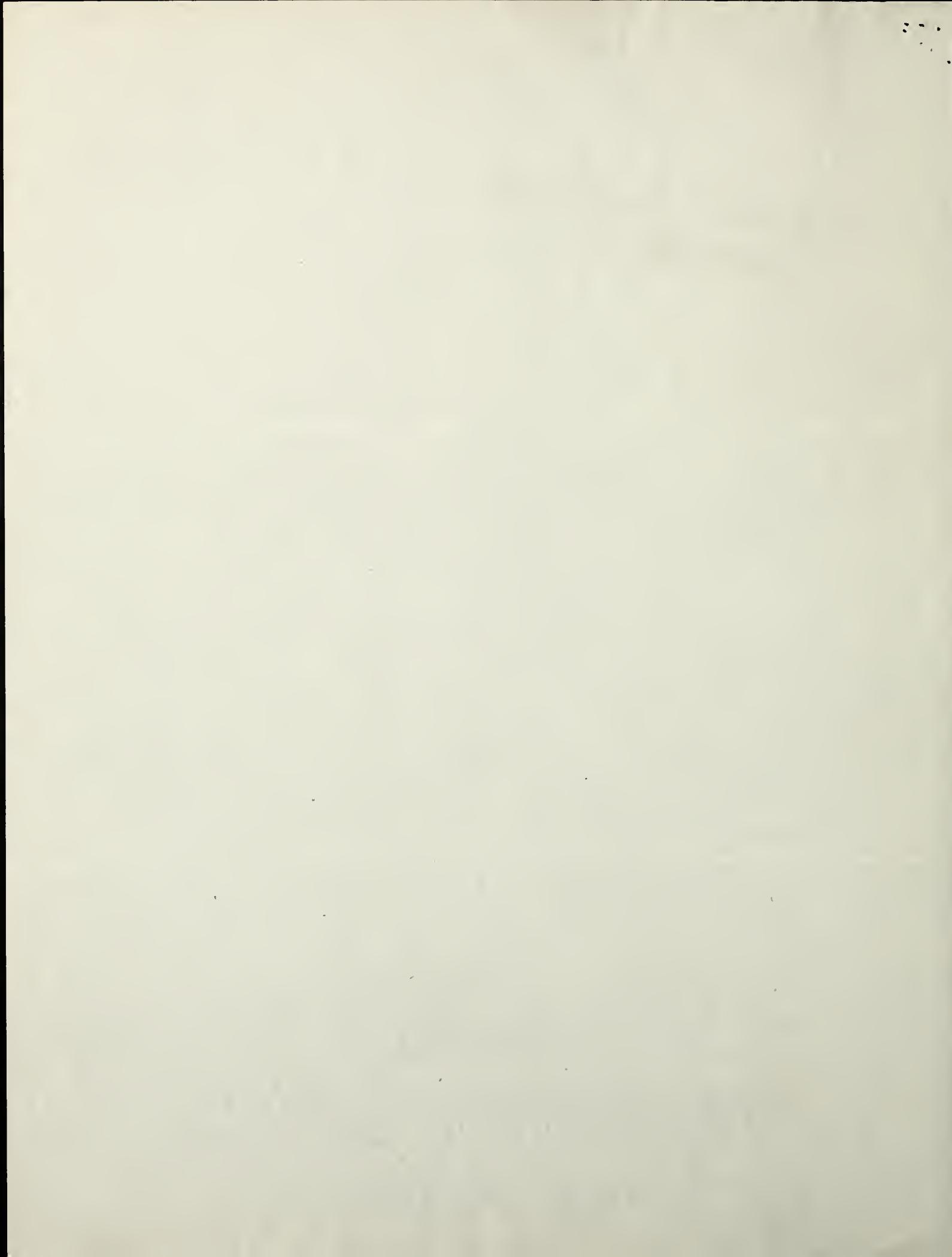
Mar. 1911

A. P. W.

DEAN CORNWELL

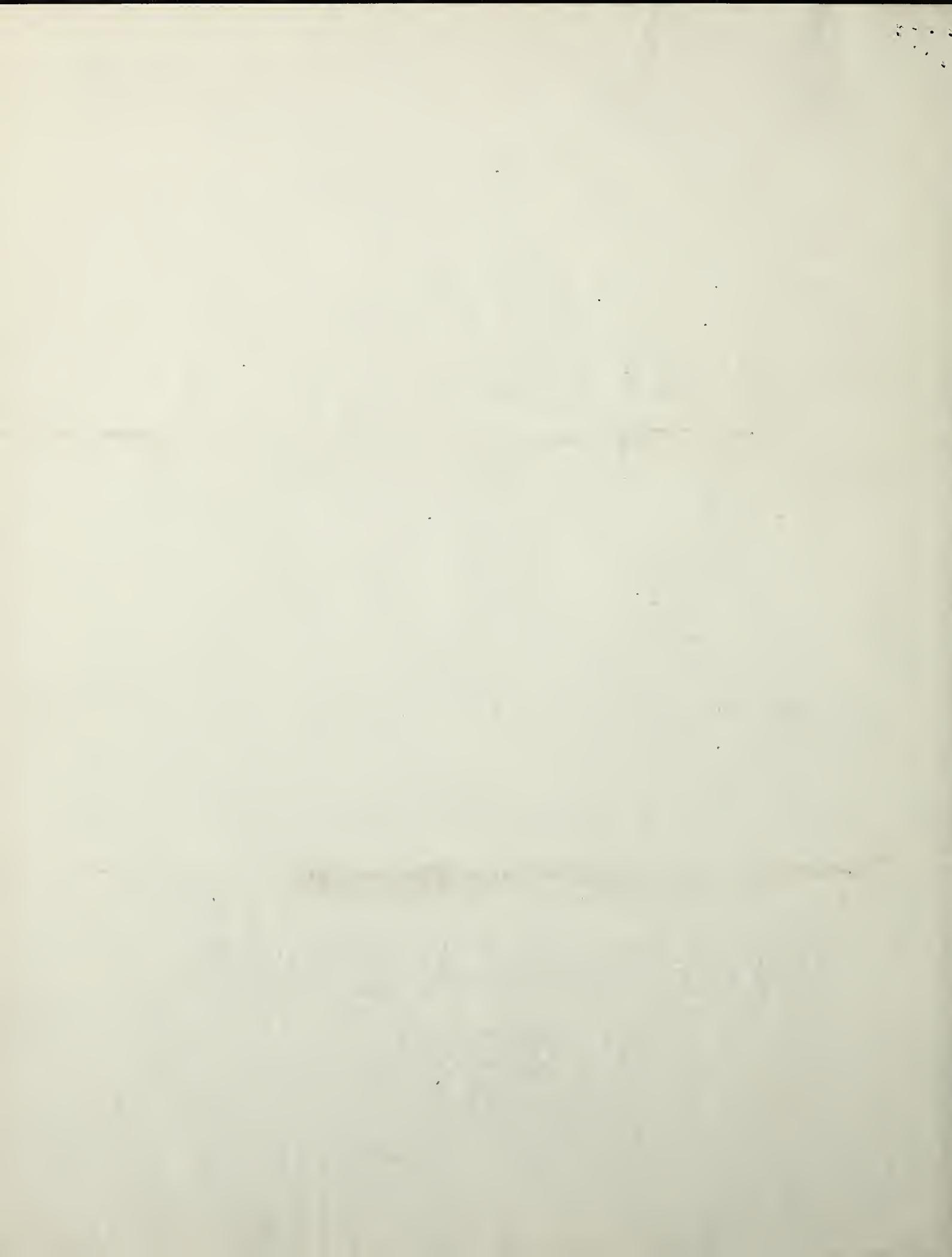
(W)

is a man of varied and paradoxical resources. Once a professional musician, he can always (join their union and get a job as a trumpet player or drummer. As a kid, he passed an ice-cream factory to and from school. With his characteristic capacity for absorbing detail he learned the business so thoroughly that) while playing the trumpet at a mountain resort, during vacation, he was ~~also~~ half owner and chief mixer of a wholesale plant shipping several hundreds of gallons daily. His business career was short-lived, though highly profitable. He was determined to become a cartoonist, but the correspondence school in which he enrolled was prosecuted for fraudulent use of the mails.) The next step was Chicago, three weeks at the Art Institute, and a job on the Tribune as staff artist and expert letterer. Lettering was nothing new to the boy who had made pocket money in his grade-school days by painting signs for the local butcher and baker to hang in their windows.) As a staff artist, seventeen hours, seven days a week, was his schedule for several years. No hobbies except a model T Ford and a new ambition to do serious magazine illustration possessed him. After a summer's study with Harvey Dunn in Leonia, New Jersey, he wired Ray Long, then



2.

editing the RED BOOK to send him a manuscript. Jim Flagg "Brownie", and others wrote Long congratulating him on the newcomer. Between 1915 and 1927 he painted a thousand canvases. At thirty-five, he turned to mural painting. His first job in the Los Angeles Public Library, which is the largest executed by one man since Michelangelo decorated the Sistine Chapel. Dean Cornwell was born in Louisville, Kentucky, with a name the community respected and a rebellious streak in his nature. His childhood was spent avoiding school and otherwise trying zealously to live down his name. Ironically enough each year of his life has added to the prestige of this name (he resented a name peculiarly appropriate for a Dean of American Illustration. Meanwhile, he keeps up a lip on the trumpet just in case.



Illustrations; appearing with the writings of Blasco Ibanez, Peter B. Kyne, James Oliver Curwood, Irvin Cobb, Cynthia Stockley, E. Barrington, Sir Philip Gibbs, W. Somerset Maugham etc. and since 1919 in Cosmopolitan, Good Housekeeping and Hearst's International Magazine: City of the Great King in 1926 also the Man of Galilee in 1928.

Panels and

Murals: Awarded contract to decorate main rotunda of the Los Angeles Public Library(16 panels depicting Pageant of California's History) 1927; commissioned 1931 to decorate dome and 2 lunettes in Lincoln Memorial Building, Redlands California. Decorations and frescoes in many private homes. Raleigh Room at Hotel Warwick in New York City (mural). Murals for the new ██████████ County Court-house at Nashville Tennessee, murals for Government Post Office in Morgantown, N. C.

LINCOLN LORE

Bulletin of the Lincoln National Foundation - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1327

FORT WAYNE, INDIANA

September 13, 1954

LINCOLN MURALS

Someone once said to an interior decorator, "We have suffered and fought in the cause of progress and civilization, remind us of it upon our walls. We have had heroes; celebrate them." As far as we have been able to observe, there has been no attempt made to compile a list of mural paintings where Abraham Lincoln appears as the central personage, or where his accomplishments are revealed in allegorical figures. This initial effort to call attention to some of these important contributions to art and history, by nature of the case, must be fragmentary. We trust however, it will bring to light many outstanding wall decorations that might properly be classified as Lincoln murals.

A fine example of murals where characteristics are personified may be observed in the Lincoln Memorial at Washington. They typify the principles displayed in the life of Lincoln. There are two of these murals, each sixty feet long and twelve feet high, placed at the tops of the south and north walls. The decoration above the inscribed Gettysburg address on the south wall consists of three groups: the central figure, Freedom and Liberty; the left group, Justice and the Law; the right group, Immortality. The decoration above the Second Inaugural address on the north wall presents these three groups: central group, Unity; left group, Fraternity; right group, Charity. There are forty-eight figures in the two panels. The standing figures are over eight feet tall. The two mural paintings were created by Jules Guerin.

Two other appropriate murals of allegorical design are placed in the beautiful Lincoln Shrine at Redlands, California. The famous sculptural head of Lincoln by Barnard, set in a recess in the wall of the structure, occupies the central place in the shrine. In the lunette above the bookcases to the right of the Lincoln head is a mural "He freed the slaves" and the companion piece to the left is entitled "The preservation of the Union." These beautiful and impressive paintings are the work of Dean Cornwell.

"Lincoln Sees Slaves Sold at Auction"

Among the many murals in educational institutions one at the D. S. Wentworth School auditorium in Chicago shows Lincoln and a companion in the foreground on a boat and a slave block and auction market on the shore. The artist was James E. McBurney.

"The Great Debate"

At the base of the inner dome of the Illinois State Capitol building at Springfield there is an interesting mural by F. Nicolai which memorializes the joint debates between Lincoln and Douglas. The central figures, of course, are the two 1858 candidates for the United States Senate from Illinois. Lincoln is presented making a speech, while Douglas is seated by a table. There are seven other figures on the Douglas side of the platform and eleven Lincoln supporters grouped with him.

"The Freeing of the Slaves"

A mural which features Lincoln's Emancipation Proclamation was created by John Stewart Curry for the law school library at the University of Wisconsin. It is entitled "The Freeing of the Slaves." The focus is on the figure of a negro with arms outstretched rejoicing in his liberation. At his feet are soldier casualties of both

north and south. A group of newly freed negroes is observed and the sun shining through troubled clouds. Underneath this painting is a modern plaque with the words of Lincoln's Emancipation Proclamation carved in it.

"Penn State's Founding"

Abraham Lincoln signed the Federal Land Grant College Act in 1862. Pennsylvania State College is said to have been the first institution established under this act. To memorialize this episode a twelve foot mural has been created on the stair wall in the Old Main building. The central figure is Abraham Lincoln and by his side a youth is portrayed planting a symbolic fruit tree. Other figures which appear represent occupational tasks and professions featured by these early land grant institutions. The artist who did this mural for Penn State was Henry Varnum Poor.

"Gettysburg November 1863"

One of the best known Lincoln murals is in the state capitol at Harrisburg, Pennsylvania. Lincoln stands with bowed head on an elevated platform. Above him are the words inscribed "It is for us the living rather to be dedicated to the unfinished work." Besides the platform are standing soldiers, widows, orphans, politicians, citizens. The work is by Violet Oakley.

"The Gettysburg Address"

This mural forty-two by seventy inches portrays the union and confederate soldiers also several negroes gathered in memory of the fallen dead with a large portrait of Lincoln in the background. This work is by Jacoubian but has not placed as far as we know.

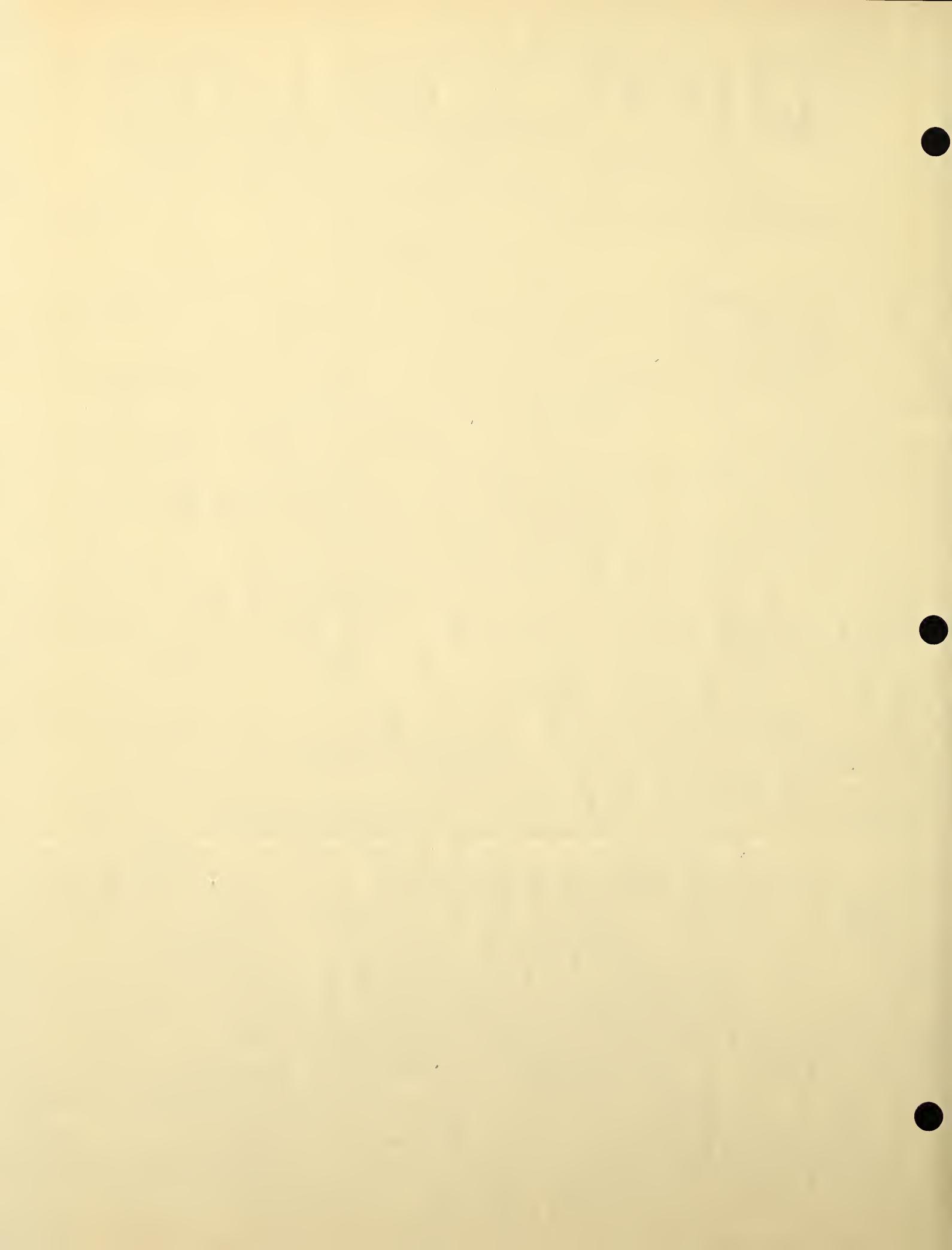
"United States of America"

Among the W. P. A. art projects was one for decorating the interior of the dome of the New York County Court House. One of a series of murals painted by Attilio Pusterla is entitled "United States of America." Washington and Lincoln appear seated back to each other with Liberty standing between them. A migratory passage of pioneers containing groups of colonial figures and tradesmen are in the foreground. This is said to have been the largest art project of the W. P. A. in New York.

"Apotheosis of Lincoln"

When the new state house in Springfield was contemplated not long after Lincoln's death an elaborate mural was prepared which apparently was unacceptable although it did feature the recent passing of the President. It was a large canvass, twelve by fourteen feet. In the foreground were allegorical figures and in the background high above this group Washington is shown about to place a crown on Lincoln's head. Back of Washington and Lincoln, former Presidents of the United States stand in a group. This canvass eventually passed into the hands of an antique dealer in New Orleans and apparently has never found a permanent home.

The Lincoln National Life Foundation would be pleased to learn of other paintings of allegorical or historical influence which might be classified as Lincoln murals.



THE CHRISTIAN PATRIOT



THE GREATEST PATRIOT IS THE ONE WHO DOES

THE MOST TO BRING HIS COUNTRY TO CHRIST

VOLUME XI

PITTSBURGH, PA.

NOVEMBER, 1955

NUMBER 10

Little Known Facts About Thanksgiving And Lincoln's Proclamation

By LOUIS A. WARREN, Litt.D.
Historian

Lincoln National Life Insurance Co.

The names of five people should have prominence in tracing the evolution of Thanksgiving Day in America: Governor Bradford, the founder, representing the colonial era; President Washington, first executive to proclaim a national observance of the day; President Madison, for his revival of the institution; Mrs. Hale for her life-long efforts on behalf of a specific date; and President Lincoln who established by his proclamation of 1863 the First Annual National Thanksgiving Day.

Colonial Thanksgiving Days

Governor William Bradford of the Massachusetts Colony was the founder of the Thanksgiving festival. As early at 1621 he called together the early settlers at Plymouth for the purpose of offering thanks to God for the preservation of their lives, food to sustain them, and clothing for their bodies.

A man of strong religious convictions, Governor Bradford continued to call, periodically, seasons of thanksgiving. One of his earliest written manuscripts was entitled, "God's Merciful Dealings with us in the Wilderness." Abraham Lincoln's first American ancestor, Samuel Lincoln, had come to this very wilderness in 1637 and had settled not far from Plymouth. As a man of religious inclinations he undoubtedly par-



"*Proclaiming Thanksgiving*," by Dean Cornwell, visualizes Lincoln in his office at the White House having just signed, on October 3, 1863, the first annual national Thanksgiving Proclamation. The reproduction is from an original oil painting made in 1938 for The Lincoln National Life Insurance Company in commemorating the 75th anniversary of the historic event. Used by permission.

icipated in these early Thanksgiving festivals.

Occasional Thanksgiving Celebrations

During the Revolutionary War Congress recommended days of fasting and prayer at intervals throughout the long struggle. At its conclusion President Washington issued a proclamation naming Thursday, November 26, as a day for the citizens

of the new nation to thank God for a constitutional form of government and the blessings which accompanied it.

It was not until 1815 that the festival was again revived on a national scale when President Madison urged the people to offer thanks on a day set apart by proclamation. It

(Continued on page 2)

What Our Listeners Say About "The Way Out"

Phoenix, Ariz.

Please send me a free copy of your last broadcast; also information with reference to the amendment to our Constitution—something I trust will come about. —B.C.K.

* * *

El Dorado, Ark.

Your fifteen minutes mean lots to me. And your Christian Amendment is wonderful. What would you have me to do to help in this movement? Let me know. I would love to do something to help in the Master's work. —Mrs. M.H.

* * *

Champaign, Ill.

I heard one of your broadcasts on our local station. I am requesting a copy of the Amendment your organization is supporting; also any additional information available pertaining to it. I am a college student and am very interested in this topic. —T.K.M.

* * *

Ames, Iowa

Please send me more information concerning the Christian Amendment to the Constitution. My family is very much interested in doing whatever we can, in our small way, to help accomplish this thing. We are in very modest circumstances financially, but we can pray and write letters if we know where to write.

I've been listening to, and enjoying immensely, Genie Price and Jack Odell as they bring their wonderful radio programs to us. The Lord bless them abundantly for their grand work. —Mrs. W.L.B.

* * *

Yorktown, Ind.

Will you kindly inform Miss Price for me that she is the first person to unfold the Gospel in such a down-to-earth manner that we can all understand it. It seems she is telling the wonderful story of my conversion.

May God's blessings rest on your efforts in CAM and on the effort to reach the unreached. —R.W.T.

* * *

Mt. Edgecumbe, Alaska

Your program is heartening and soul stirring. May it live long.—T. C.



Riverdale, Kan.

I would like to have a copy of the Christian Amendment. I think it is time America turned back to God and put its trust in the Lord. I would like to see a Christian Amendment added to the Constitution of our United States. —Mrs. C.A.B.

* * *

Fairview, Mich.

Just a line to let you know how much your program means to me. I have wanted to thank you for the spiritual help I have received but just didn't think one person's testimony would help keep your program going, but maybe mine will be a "drop" in the sea of response. —Mrs. E.L.

* * *

Sweetwater, Texas

I heard you speaking on your radio program about the grave error the members of the Constitutional Convention made in not using our Lord's name. I fully agree with you.

Will you please send me full information on the bill pending in Congress. I will write to our Senators and Congressmen from Texas.—G. L. S.

* * *

Bremerton, Wash.

For the past several weeks I have listened to "The Way Out" and have been richly blessed. I want to help in the matter of the recognition of the Lord Jesus Christ in our national government and shall be happy to hear from you.

The Lord's richest blessing upon you! —A. D.

* * *

Snohomish, Wash.

I heard your wonderful program this past week-end, and I want to say that it has definitely helped me. I am also interested in the Christian Amendment Movement. I believe that if our nation as a whole would turn to God and not rely upon itself we would be blessed greatly.

I'll be listening each week from now on for the program. —I.R.

Eugenia Price's Speaking Schedule

November 13—First Baptist Church, Racine, Wis.

November 14 — Autograph Party, Lutheran Bookstore, Racine, Wis.

November 15-18—Community Baptist Church (Rev. Lynn Hodges, pastor), Topeka, Kan.

November 20—Pleasant Valley Baptist Church, Lawsonia, Green Lake, Wis.

November 27—Conservative Baptist Church, Highland Park, Detroit, Mich.

November 28 — Autograph Party, Christian Bookstore, Highland Park, Detroit, Mich.

December 4—First Covenant Church, Minneapolis, Minn.

December 5 — Autograph Party, Northwestern Book and Bible House, Minneapolis, Minn.

Little Known Facts About Thanksgiving

(Continued from page 1)

came at the close of the war with England and was a season of prayer and praise for national guidance and peace. For nearly half a century there were no more proclamations forthcoming, although governors of many states, at intervals, set apart certain days for the annual observance of the feast.

A Thanksgiving Advocate

The persistent effort of Sarah Josepha Hale, a New England woman, contributed much to the building of a favorable public sentiment which eventually found expression in a national Thanksgiving Day observance. For twenty years Mrs. Hale labored diligently to emphasize the significance of a national fall festival. In a timely editorial prepared in 1852 she said: "Thanksgiving Day is the national pledge of Christian faith in God, acknowledging Him as the dispenser of blessings . . . The observance of the day has been gradually extending, and for a few years past efforts have been made to have a fixed day which will be universally observed throughout the country . . . The last Thursday in November was

(Continued on page 3)

Little Known Facts About Thanksgiving

(Continued from page 2)

selected as the day, on the whole, most appropriate."

Ten years later, in 1862, Mrs. Hale was still pleading for the national feast day which, the preceding year, had been celebrated in twenty-four states and three territories. Although she had approached former Presidents with respect to setting aside a national holiday for praise and prayer, it was not until she appealed to Mr. Lincoln in 1863 that she found a sympathetic hearing.

The Preliminary Proclamations of Thanksgiving

Lincoln issued his first Presidential proclamation for a day of "public prayer, humiliation, and fasting" to be observed in September, 1861. The following year a Sunday in April was set apart invoking divine guidance to "hasten the establishment of fraternal relations among all the countries of the world." It was in 1863, however, that two national fast days were proclaimed which paved the way for the establishment of the Thanksgiving festival as it is now observed.

A special day of prayer was proclaimed for Thursday, April 30, looking to "the pardon of our national sins and the restoration of our now divided and suffering country to its former and happy condition of unity and peace." Another day, Thursday, August 6, was set apart in which the people were requested to offer thanks for the Gettysburg victory and to call upon God "to subdue the anger which has produced and so long sustained a needless and cruel rebellion."

It was during this Thanksgiving season for Gettysburg and its victory that Mrs. Hale called to President Lincoln's attention the need of a Thanksgiving festival to be observed annually on an established day of the year. Lincoln complied with this request by issuing on October 3, 1863, the proclamation naming the last Thursday in November, 1863, as the first annual national Thanksgiving Day.

Thanksgiving and Gettysburg

The national Thanksgiving Day of 1863, set apart by Abraham Lincoln, fell on Thursday, November 26, just

one week after the dedication of the Gettysburg Cemetery where Lincoln made his remarkable speech. It might be said that the Gettysburg address was written in the atmosphere of this Thanksgiving season, as Lincoln's proclamation had already been penned when those few remarks at Gettysburg were prepared.

In his preliminary words of the Proclamation Lincoln wrote, "It has seemed to me fit and proper" to do this, and he said at Gettysburg with reference to the dedication of the battlefield, "It is altogether fitting and proper that we do this."

An Annual Festival

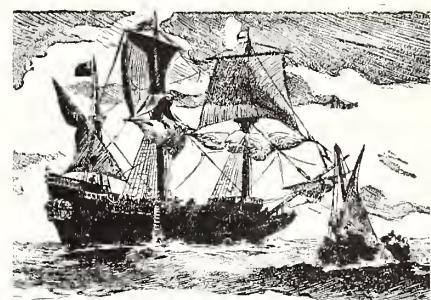
There is nothing in the thanksgiving proclamations of George Washington which suggests the annual aspect of the day; neither was President Madison concerned with more than the one day of thanksgiving during his entire administration. Evidently there was no attempt to set a precedent.

Upon the delivery of Lincoln's proclamation in 1863, however, contemporary editors of various journals were at once conscious that Thanksgiving Day had evolved into a national institution. This editorial appearing in Harper's Weekly confirms this viewpoint:

"It is a fortunate circumstance that our annual thank-offering festival has become a national affair in which the whole people participate upon a common day . . . We forget that we are states and come to offer tribute to God in our capacity as a nation. The festival thus becomes more significant, not only in its altered character but in its larger suggestions and motives."

It will be observed that in 1864 Lincoln again set aside the last Thursday in November as a day of thanksgiving, thereby confirming the annual aspect of the day. Upon Lincoln's death President Johnson followed Lincoln's lead, and so has it been with each succeeding President.

"Intelligence, patriotism, Christianity, and a firm reliance on Him who has never yet forsaken this favored land, are still competent to adjust in the best way all our present difficulties." —Lincoln



The Mayflower

Does "A. D." Make Our Constitution Christian?

Some have seen in the dating of the Constitution, "in the year of our Lord," an acknowledgment of Christ. But if that constitutes it a Christian instrument, then every letter which is written with a date upon it deserves the name. This would assert that the letters of Voltaire and Thomas Paine were Christian documents, as well as those written by Calvin or Luther. Everyone who writes A.D. on his production does not by that act prove its Christian character.

But there is another line of objection to this sweeping claim. All treaties made under the Constitution become a part of the supreme law of the land. Now the treaty with Tripoli, ratified in 1798, bears also the Mohammedan dating, "in the year of the Hijira 1211," so that if one date recognizes Christ the other must acknowledge Mohammed. As a matter of fact, neither dates have any religious significance in the connection in which they are found. — "Social Ethics" by James Melville Coleman. Published by Fleming H. Revell Co., 1903.

December Issue to Carry Report of Annual Meeting

Due to the fact that the November issue of "The Christian Patriot" was printed the middle of October, the report of the annual meeting of the Christian Amendment Movement will not appear until the December number.

The October issue carried an announcement of the meeting on Tuesday, October 18, and additional publicity was sent to friends of the Christian Amendment Movement in the Pittsburgh area.

LINCOLN LIFE LOANS PAINTING

WASHINGTON (UPI) — An oil painting of Abraham Lincoln proclaiming the first national Thanksgiving Day was uncled Tuesday in the old Senate office building. The painting was loaned to the Lincoln Sesquicentennial Commission by the Lincoln National Life Insurance Co. of Fort Wayne, Ind. It will hang in the lobby of the office building through the hilday.

RICHARDS ASSOCIATES

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December 1, 1959

Mr. Major - Wong

Mr. White - [initials]
Mrs. Schuman

as a matter

of general interest
+
information

Dr. R. Gerald McMurtry
Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. McMurtry:

I am enclosing some recent newspaper clippings from the Washington Post along with a photograph taken by the Evening Star at the unveiling ceremony of the Dean Cornwall portrait in the Rotunda of the Senate Office Building on November 24.

The painting has drawn much favorable comment from members of the Senate, their staffs and the many visitors to the Senate Office Building.

Again, we would like to express our sincere thanks to you, your Foundation and the Lincoln National Life Insurance Company for making this event possible during this Lincoln Sesquicentennial Year.

Cordially,



Leonard Lieberman

CC: Mr. Allen Steere, General Counsel
Lincoln National Life Insurance Company

Mr. Lloyd Dunlap, Administrative Officer
Lincoln Sesquicentennial Commission





By Douglas Chevalier, Staff Photographer

Lincoln Thanksgiving Painting Here

A picture titled "Proclaiming Thanksgiving" was given a close look yesterday by Victor N. Birely, a member of the Lincoln Sesquicentennial Commission, at left, and Sen. Vance Hartke (D-Ind.). The picture was painted in 1938 by artist Dean Corn-

well, and depicts President Abraham Lincoln signing the first proclamation of the Thanksgiving holiday. The picture, on loan from the Lincoln National Life Insurance Co. Foundation, is on exhibit in the Old Senate Office Building rotunda.

PHOTOCOPY
(original in safe)



5 1/2" wide - 4 1/2" high

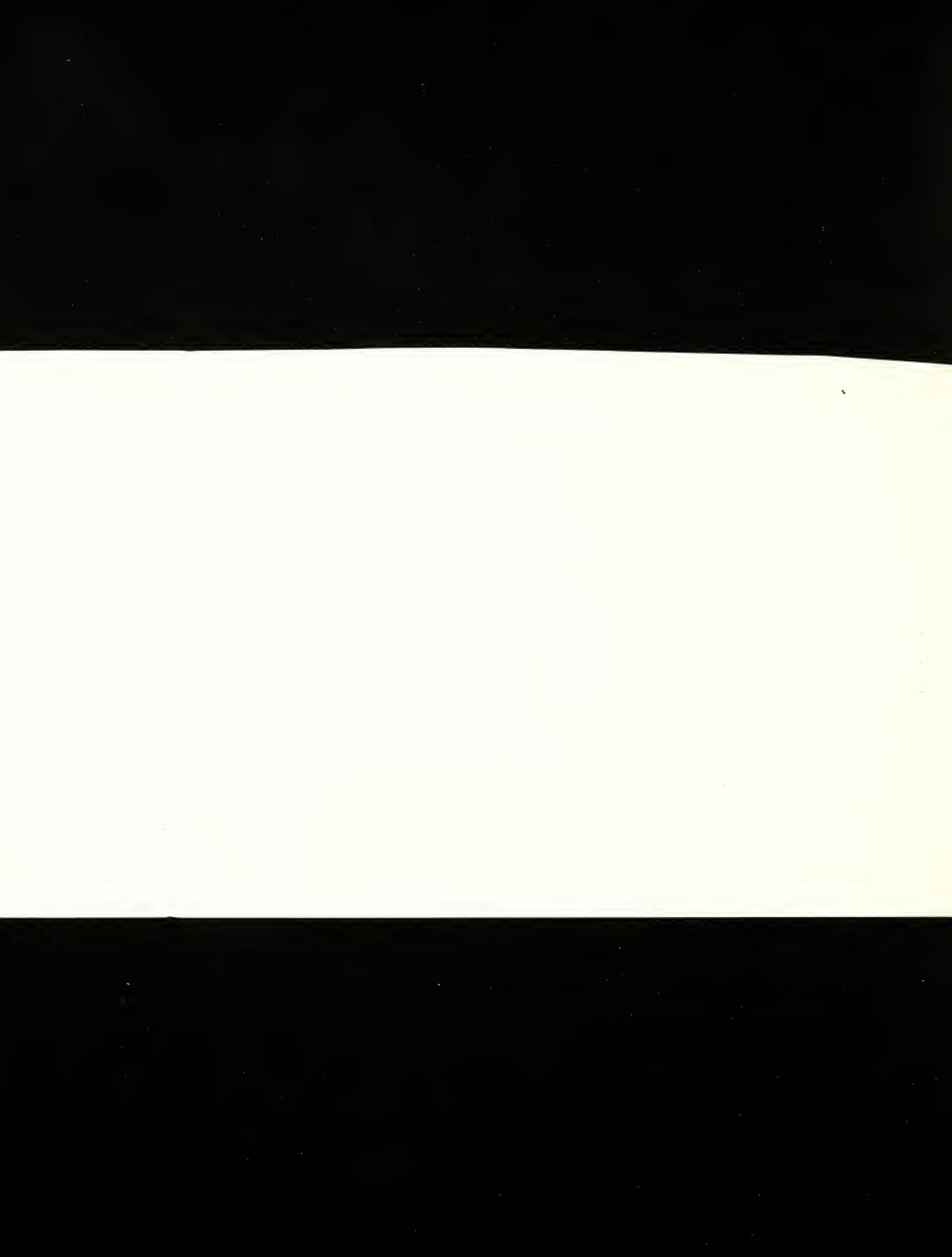
LEGISLATORS VIEW LN L LINCOLN PAINTING

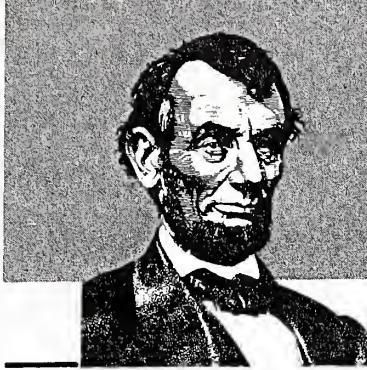
On loan from the Lincoln Life Foundation, the Dean Cornwell painting, "Proclaiming Thanksgiving," has been on display in the Old Senate Office Building rotunda in Washington. Pictured at right as they comment on the painting are Indiana Senator Vance Hartke (R) and V. N. Birley of the Lincoln Sesquicentennial Commission (L). The famous painting of Mr. Lincoln signing the first Thanksgiving Day Proclamation has drawn much favorable reaction from members of the Senate, their staffs, and hundreds of visitors to the Senate Office Building.

3



January 11, 1963





Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1561

Fort Wayne, Indiana

March, 1968

Portraits of Abraham Lincoln Commissioned By The Lincoln National Life Insurance Company

Editor's Note: Over a period of many years The Lincoln National Life Insurance Company has commissioned several of the nation's leading artists to make portraits of Abraham Lincoln. Most of these have been used in national magazine advertising and have appeared in color. Hundreds of thousands of prints from the originals have been distributed to those persons requesting copies for framing. (Copies are no longer available as the supply has been completely exhausted.) These portraits have taken the form of charcoal drawings, scratchboard drawings, water colors, oil paintings, etchings and engravings.

The first Lincoln picture used by the insurance company was the famous photograph taken in Mathew Brady's Washington gallery on Tuesday, February 9, 1864 (M-85 & O-92). On August 3, 1905 Robert T. Lincoln, writing from Manchester, Vermont, to Mr. Arthur F. Hall, one of the founders of The Lincoln Life, made the following statement:

"Replying to your note of July 28th, I find no objection whatever to the use of a portrait of my father upon the letterhead of such a life insurance company named after him as you describe; and I take pleasure in enclosing you, for that purpose, what I regard as a very good photograph of him."

With the need of a more elaborate portrait of Lincoln for calendars and other advertising purposes, the Company purchased from T. Hamilton Crawford, an English artist, a water color portrait of Lincoln made from the Brady photograph of February 9, 1864. Crawford, to

make the portrait more pleasing, added a bookcase filled with books, the bindings of which appear in many colors. This portrait has likely enjoyed a more permanent advertising value to the Company than any other ever purchased.

Sometime during the early years of the Company, a sketch made of the famous William Edgar Marshall engraving (See *Lincoln Lore*, No. 591, August 5, 1940) was widely used in newspaper and magazine advertising and on calendars and letterheads.

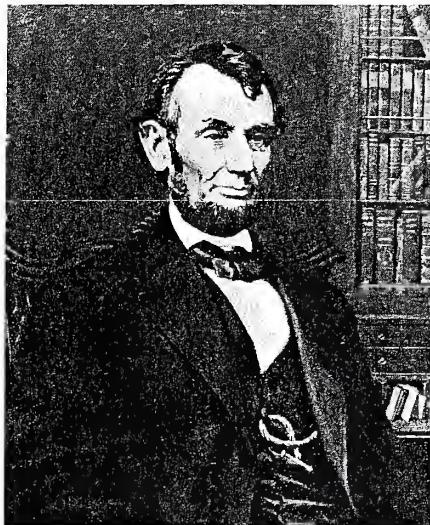
In 1934 the insurance company began the commissioning of artists to provide portraits and pictures to depict different events in Lincoln's life that would be in harmony with the advertising copy provided by public relations experts for national advertising. The first productions of this kind were four charcoal drawings by M. Leone Bracker depicting "Lincoln—Indiana Boy," "Lincoln and His Mother," "Lincoln at Gettysburg" and "Lincoln As President."

Since 1934 Lincoln portraits (some of which have been used in literature and on letterheads) by Welsh, Leyendecker, Carter, Mizen, Cornwell, Baker, Nuyttens, Calvillo, Lettick, Altekruze, Beall and Riley have been commissioned. Their works, along with the above-mentioned early portraits, are reproduced in miniature in this issue of *Lincoln Lore*, which will serve as a check list as well as add to the pictorial interest of the bulletin. See *Lincoln Lore* Nos. 384, 392, 424, 436, 449, 502 and 1513 for additional information on this topic.

R.G.M.



Sketch made from the William Edward Marshall engraving of Abraham Lincoln.



Water color portrait of Lincoln by T. Hamilton Crawford, the English artist.

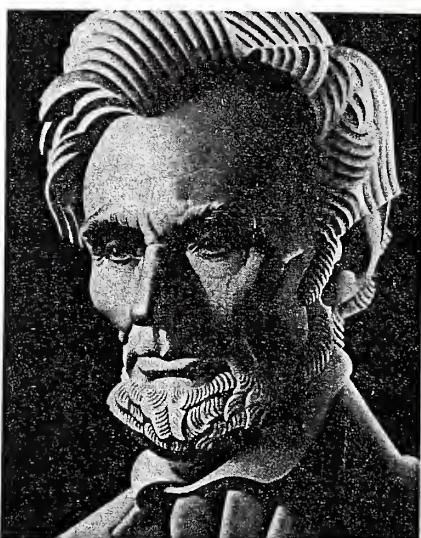


Lincoln—Indiana Boy
by M. Leone Bracker



Lincoln And His Mother

by M. Leone Bracker



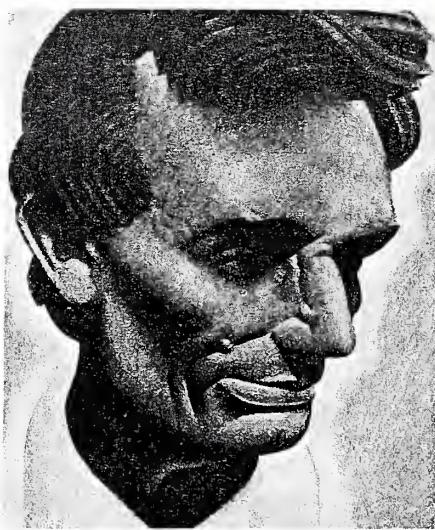
Lincoln

By William P. Welsh



Lincoln At Gettysburg

by M. Leone Bracker



Lincoln

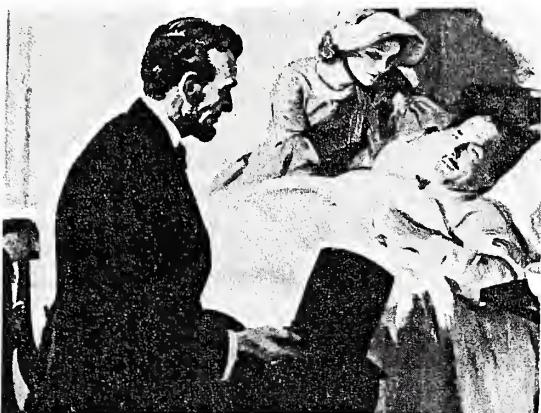
By William P. Welsh



Lincoln As President

by M. Leone Bracker

Lincoln
By William P. WelshA Great Friend To Little Children
by J. C. Leyendecker



Lincoln Visiting The Wounded by Pruett Carter



Lincoln Proclaiming Thanksgiving by Dean Cornwell



Lincoln And Son "Tad" by Frederick Mizen



Lincoln by Ernest Hamlin Baker



Abraham Lincoln—The Honest Clerk by Frederick Mizen



**Lincoln's Farewell To His
Stepmother** by Frederick Mizen



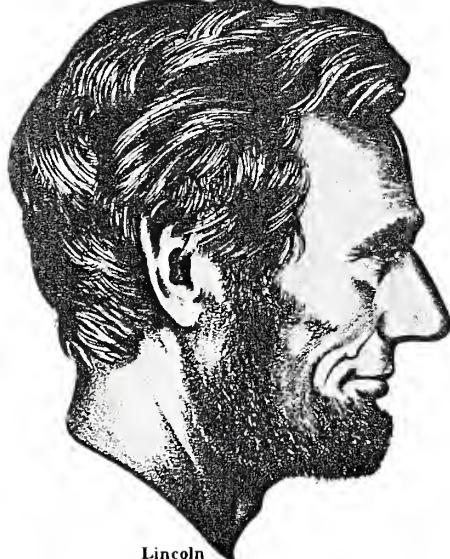
Lincoln
by Pierre Nuyttens



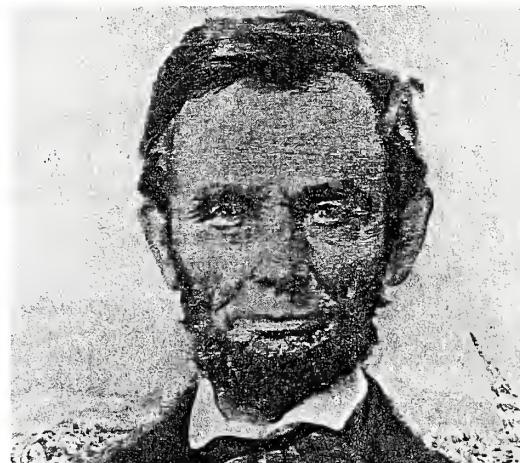
Lincoln
A scratchboard drawing by Jose Calvillo



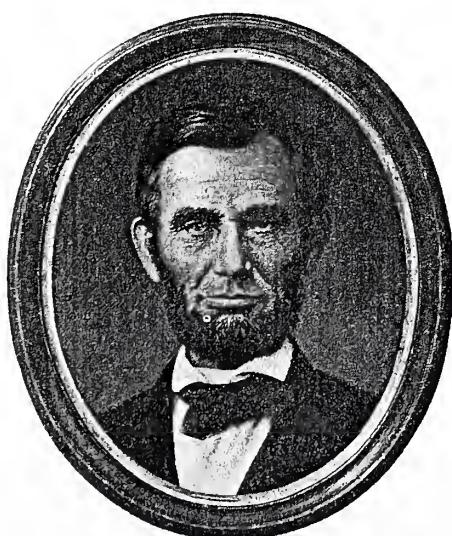
The Thoughtful Lincoln
by Kenneth Riley



Lincoln
by Neil E. Altekrause



Lincoln at Gettysburg
by C. C. Beall



Lincoln
by Bernie Lettick



Lincoln In Brady's Studio
by C. C. Beall



May 30, 1980

Dear Mark,

I was pleased to receive your letter, and so promptly! Since sending you the last one, I have thought of another piece I felt might be of interest to you, and have enclosed a photograph of this original Norman Rockwell signed and numbered, limited edition lithograph. This piece is called "Young Abe Lincoln". It was published at our studio in New York, Atelier Ettinger, where we have been exclusively publishing Rockwell's pieces for 15 years. Norman produced about 80 lithographs in his career, and so they are rare, and have been purchased in great numbers since his death last year, leaving few pieces available today. This particular edition was limited to a total of 250 original signed and numbered prints, 60 Artist Proofs, and 35 Roman Numeral Artist Proofs belonging to the Rockwell Estate's private collection. We have available one more piece only, a Roman Numeral A.P. edition, a rare and desireable collector's item. It's present appraised value is \$9,500. It's dimensions are 20" x 9½".

We accompany all of our pieces with letters of authenticity, as well as a complete terrage on who has owned the piece previously, where it was published, how it was done, etc. Also, we offer a free re-appraisal upon your request every two years.

The subject matter is impactive, and a true statement on Lincon's beliefs and morals. It is a beautiful and compassionate historical biography done by America's most important 20th century artist. It's Rockwell's best and most accomplished study of a great man.

Please consider this rare piece of fine art for your collection. I am willing to negotiate on the price with you in respect to the fact that you are an important American institution. I can offer you a 10% museum discount. I look forward to talking to you.
Please call me collect.

Joysong ❤



June 9, 1980

Ms. Joysong Moskowitz
The Gallery
Hyatt Regency Maui
Kaanapali Beach
Lahaina, Hawaii 96761

Dear Ms. Moskowitz:

We have oil paintings by a number of America's great illustrators, including J. C. Leyendecker and Dean Cornwell. I have long wanted to add a Rockwell. To be perfectly frank, however, I balk at paying almost \$10,000 for a modern print. Too many good nineteenth-century items are available at competitive prices to make this a rational collection policy for us.

Once again, I do thank you for considering our interest in Lincolniana.

Yours truly,

MEN/vpg

Mark E. Neely, Jr.

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a full year of seeing what it could do before we
will allow more business to be done

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Mark E. Meier Jr.

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CORNWELL

DATE: December 22, 1993

TO: Ruth Cook, Sandi Champion

FROM: Chriss Evans

SUBJECT: Lincoln Print Limited Edition

Priscilla Brown, Vice President, LNIMC, Sales and Marketing wanted to express her thanks to all of the individuals in LNIMC who contributed time and experience in developing and promoting the Lincoln Advisor Mutual Funds project, by giving them a limited edition print of a Lincoln painting owned by the Lincoln National Museum. The museum granted permission to print 500 prints of "Proclaiming Thanksgiving" by Dean Cornwell. Each print was numbered (1 thru 500) by Donna Emley of Emley Design Group, who also designed the finished prints. The prints then were distributed to LNIMC employees at the Employee Recognition Event on December 17th.

D E A N C O R N W E L L

(1 8 9 2 - 1 9 6 0)



Known as the "Dean of Illustrators," Dean Cornwell earned the title through his work as teacher, lecturer, illustrator, and muralist. Born in Kentucky, where his ancestors were among the earliest settlers, Cornwell retained a deep interest in American history, which was reflected in his work throughout his lifetime. While still in his teens he won first prize in a contest and received \$1 for his first published drawing.

At age 19 Cornwell left for Chicago to work at *The Chicago American* and later the *Chicago Tribune*. In 1915 he moved to

New York to study at the Art Students League. There he met Harvey Dunn, who became his mentor and instilled in him the philosophy of Howard Pyle with whom Dunn had studied.

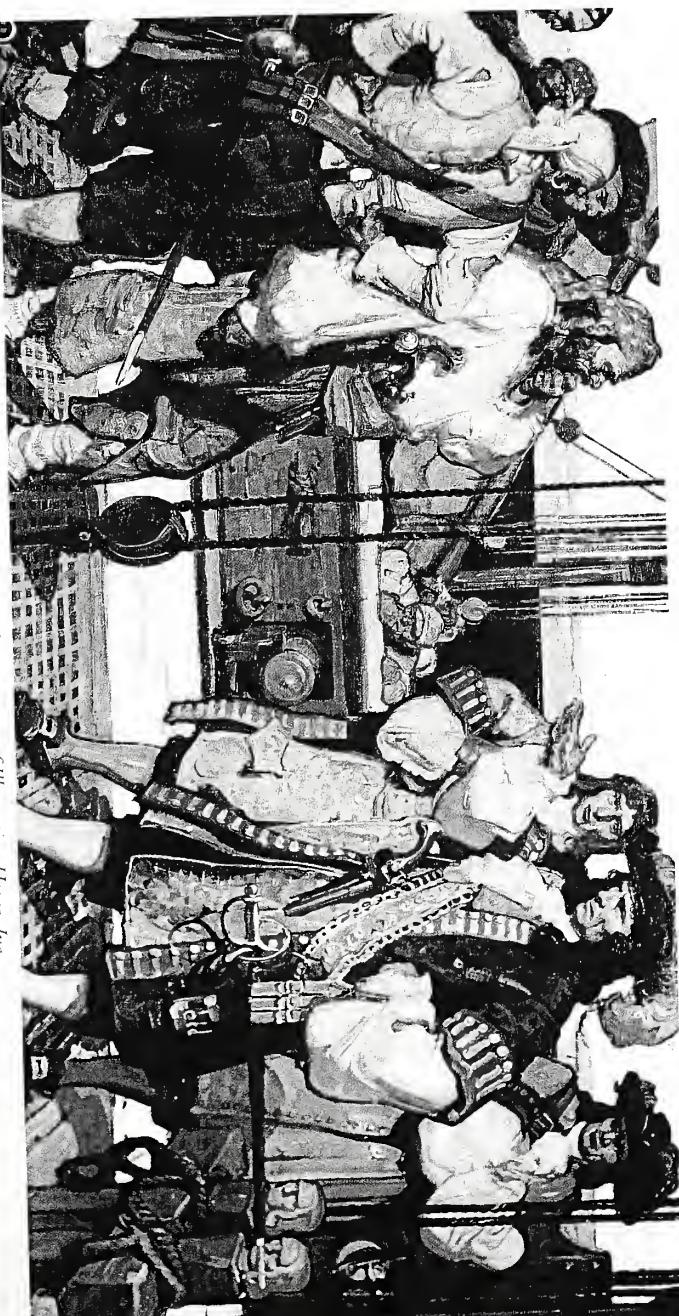
From 1916 through the 1930s Cornwell's illustrations appeared in a multitude of popular magazines. In the mid-1920s he toured the Middle East, photographing and sketching, and used the material as reference for his illustrations for "The Man of Galilee," one of which is shown opposite, and "The City of the Great King." Cornwell claimed that the overwhelming sunlight of that area was like no other and that even oil paint taken straight from the tube could not match the brilliance of the color seen there.

Hearst Publications offered him a contract for \$100,000 which Cornwell turned down. He reasoned that in order to

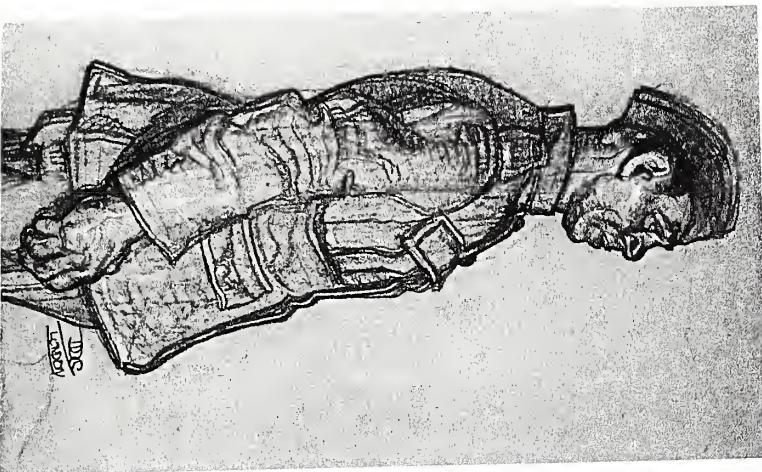
attain immortality as an artist, he must concentrate on painting murals. He entered and won a competition to paint a series of murals for the Los Angeles Public Library. With no space large enough for the project, Cornwell contacted Frank Brangwyn in England, with whom he had previously

apprenticed, who invited him to use his studio in London. The mural, consisting of over 300 figures, took five years to complete and cost Cornwell far more than the \$50,000 he received. Cornwell went on to paint dozens of murals for government buildings, hotels, corporations, and airlines.

Cornwell served as president of the Society of Illustrators from 1922 to 1926 and was elected to the Illustrators Hall of Fame in 1959.



"Gallous Koy" illustration for *Cosmopolitan magazine*, August 1930. Photo courtesy of Illustration House, Inc.





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Cornwell, Dean 1892-1960

For over three decades, Dean Cornwell was recognized as the "Dean of Illustrators", and was a celebrated and well-known name during his lifetime. He was widely regarded as an instructor and idolized by a generation of illustrators, lecturing at the Art Students League and at art museums and societies throughout the United States during the "Golden Age of Illustration". His paintings were exhibited at the Whitney Museum of American Art, the Pennsylvania Academy of Fine Art, the Chicago Art Institute, the Pratt Institute, the Art Center of New York City, and the National Academy of Design. Between 1914 and the late 1950's he produced over 1000 illustrations for poems, stories, and novels. Between 1920 and the mid-1950's, his illustrations appeared in magazines and posters as advertising for hundreds of products, such as Palmolive Soap, Coca-Cola, Goodyear tires, and Seagrams Whiskey. In addition to his career as an illustrator, between 1930 and 1960, Cornwell was one of America's most popular muralists. His historic murals decorate over 20 public buildings across the United States. Cornwell was an illustrator who tried to find a meaningful role in a world constantly changing with technology. His greatest inspirations were Howard Pyle, N.C. Wyeth, Edwin A. Abbey, and Harvey Dunn. Despite Cornwell's prolific and well-regarded work, today he is much less well known than during his lifetime. This trend is, however, well on its way to being reversed. The "Golden Age of Illustration" is being revived by collectors—most notably works by Cornwell's colleagues Norman Rockwell, and N. C. Wyeth. And, after a period in which all representational art of the twentieth century was suspect to many of the most prominent critics, realism is again beginning to dominate the art scene—Beginning Again if you will.

Dean Cornwell was born on March 5, 1892 in Louisville, Kentucky to a family with a strong pioneer heritage. Cornwell's boyhood home overlooked Mile Pond, and as a result of severe headaches he suffered from as a child which prevented him from studying much, he spent long hours on the riverbank watching the riverboats pass by. Some of his earliest drawings have a steamboat theme. From an early age, both of Cornwell's parents encouraged his attempts at drawing and both complemented and critiqued his perspective and composition. Cornwell's mother taught him to observe and identify different plants and trees, which was later reflected in his illustrations of natural history.

After elementary school, Cornwell attended Manual Training high school with little academic success. He loved to draw, but as his vision began to worsen, Cornwell abandoned his hopes of an art career and joined a union as a professional musician. He had played the cornet since his youth. However, when Cornwell turned 18, he was fitted with glasses which vastly improved his sight and again began to dream of a career as an artist. He began art lessons and soon published his first drawing, *The Snow Fort*, which appeared on the children's page of *The Courier Journal*. Cornwell then began drawing cartoons of visiting musical shows for *The Louisville Herald*, where he was promoted to the position of full-time staff member. During this period in his life, Cornwell continued to play the cornet during the summers at nearby mountain resorts.

In 1911, Cornwell relocated to Chicago and attended classes at the Chicago Art Institute sporadically. He also returned to newspaper work at this time. He would make tracings in pen and ink over silver-prints from photographs of machinery and other merchandise. Cornwell also supplemented his income by painting scenery for window displays and drawing cartoons. Cornwell was then hired at *The Chicago American*, which he drew borders and made layouts for the theatrical and magazine sections. Next, he was hired as a staff artist and expert letterer as well as the illustrator for the Sunday feature page at the *Chicago Tribune*. These experiences form the basis for Cornwell's reputation as a competent commercial artist. Soon, Cornwell held the position of top newspaper illustrator.

Cornwell set a goal to become a New York illustrator, the pinnacle of success in his eyes. He was soon hired by Ray Long, editor at *Red Book Magazine*, who gave him his first magazine commission for three illustrations for the November 1914 issue. In 1915, Cornwell moved to New York and enrolled in the Art Student's League. Here he met Harvey Dunn, who invited him to participate in a three month summer school course that he and Charles Chapman were conducting in Leonia, New Jersey. Dunn and Chapman had formed this school to teach illustration as a result of their dissatisfaction with current

teaching methods of most art schools of the time. Dunn's summer course taught the basic principles and beliefs of Howard Pyle, with whom Dunn had studied as a young man. Pyle had founded the Brandywine School of Illustration and inspired many students with idealism and a sense of mission in their artwork. Cornwell thought of himself as a "grand-pupil of Pyle." During this summer, Cornwell absorbed Dunn's philosophy of painting and studied the effects of light on form and tonal values. He would use these lighting techniques in his future work.

In fall of 1915, Cornwell returned to New York. In 1916, Ray Long sent Cornwell another commission for more illustrations. Long was greatly impressed with Cornwell's new and dramatic use of light and was delighted with the new tonal quality of his paintings. As a result, Long gave Cornwell commissions for Red Book short stories, a serialized novel, and stories for the Saturday Evening Post. Despite Dunn's horror at Cornwell's decision to paint advertising illustrations, Cornwell disagreed with his mentor and believed in the validity of advertising art and the fusion of fine and commercial art. During the 1920's and 1930's, Cornwell's illustrations for short stories, poems, and serialized novels appeared in Cosmopolitan, Hearst's International, Good Housekeeping, and Harper's Bazaar.

During a 1918 visit to Chicago, Cornwell met Mildred Kirkham, an editorial assistant at the Chicago Tribune. In September of that year they married and moved to a New York apartment on Broadway. Married life between them was difficult from the start, partially a result of Mildred's disapproval of Dean's enjoyment of social drinking. Cornwell soon began a series of extramarital romances, many with models who posed for his illustrations or worked in his studio. In 1920, the Cornwells' son Kirkham was born, and in 1922 a daughter Patricia joined the family. Cornwell slowly became more well-known and prosperous, and the Cornwells then moved to Mamaroneck, New York and summered in Annisquam, Massachusetts. From 1935 until Cornwell's death he and his wife lived separately but never divorced.

Cornwell worked 7 days a week most of his life. He enjoyed playing the cornet and the drum in his spare time. He was also very active in many professional organizations, such as the National Arts Club, the Society of Illustrators, the Society of Mural Painters, and the Century Association.

In 1919 and 1921, Cornwell won first prize for his illustrations of the Wilmington Society of Fine Arts. In 1922, Cornwell won the Chicago Art Institute's Award of Merit and was elected president of the Society of Illustrators. During the 1920's Cornwell decided to abandon many of the earlier Dunn techniques he had utilized and began instead to work in a more vigorous, less atmospheric style. Between 1919 and 1927, Cornwell painted in the style that established his reputation as "Dean of Illustrators."

Until the mid-1940's, Cornwell illustrated short stories and novels that served the sort of high adventure and emotion, escapist entertainment function of today's soap operas. His illustrations reflected the hopes, ideals, ambitions, and prejudices of the American people, especially of the American women readers of Cosmopolitan, Hearst's, and Red Book. For example, from 1916 through the mid-1920's, Cornwell illustrated stories of love and adventure largely set in exotic lands or on the high seas. His heroes and heroines reflected stereotypes of manliness and femininity of that time period. He also produced many illustrations of the Wild West. Then, during the 1930's and 1940's, Cornwell changed his style of illustration to follow the times and began painting in a hard-edged, literal style. His paintings of the 1940's reflect the ideals of the decade and changing standards of beauty and good looks. By the late 1930's, Cornwell's heroines were either sophisticated adventurers or helpless women in need of male protection. During the 1940's, when the wholesome girl-next-door ideal was popular, that is what Cornwell portrayed. During the 1940's and 1950's, Cornwell's calendars and posters illustrate the values and beliefs of these decades, especially the pyramidal structure of the conventional family and strong patriarchal traditions.

In 1929, Cornwell signed a contract with Hearst Publications which set out generous rates for his work. However, at the height of his fame as an illustrator, Cornwell sought immortality as an artist through a more permanent form of artistic creation--mural painting. He apprenticed himself to Frank Brangwyn in England to pursue this goal, and from this point on looked upon illustration only as a means of supporting his family.

After returning to New York after his apprenticeship, Cornwell won a competition for the chance to decorate the central rotunda of the Los Angeles Public Library for his plan for a mural depicting the history of California, beginning with the early discoverers and ending with the '49-ers. He traveled to London to complete the murals in Brangwyn's studio and worked on them there for three years. The completed murals inspired a mixed reception upon his return.

In 1932, Cornwell completed murals for the Lincoln Memorial Shrine in Redlands, California. In 1938, he painted a series of murals for the Raleigh Room of the Warwick Hotel in New York City. In 1939, Cornwell created a mural for the General Motors exhibition at the New York World's Fair, and finally, in 1941, he painted two murals for the Tennessee State Office Building in Nashville, Tennessee. During this period of his life he worked nearly constantly on murals and served as the president of the Mural Painter's Society between 1953 and 1956. At the time of his death, Cornwell was working on a mural for the Berkshire Life Insurance Company in Pittsfield, Massachusetts. Norman Rockwell has originally been commissioned for the project but had detested it and soon abandoned it. Cornwell redesigned that mural and his assistant, Cliff Young, completed it after his death.

During the last six years of his life, Cornwell lived in a New York studio apartment on 67th Street. He was assisted and cared for by his model, Bill Magner. In the winter of 1960 at the age of 68, Cornwell suffered severe abdominal pains resulting from a ruptured main artery and died.

Dean Cornwell made major contributions to the body of American art as an illustrator, though he believed his place in art would be achieved through mural painting. Cornwell proved himself to be a master of portraying the changing lives and dreams of the American people during the early to middle twentieth century.

- biographical material summarized from:

Broder, Patricia Jean. *Dean Cornwell- Dean of Illustrators*. Balance House, Ltd. New York, 1978.

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